

**DEPARTMENT OF ENGLISH**  
**Fall 2015 COURSE DESCRIPTIONS**

*Successful completion of English 1158 is a prerequisite to all courses numbered 2000 and above.*  
*Successful completion of 45 hours of coursework, including six hours of 2000-level literature courses, is a prerequisite for all courses numbered 3000 and above.*

**ENGL 2031: SURVEY OF AMERICAN LITERATURE TO 1865\***

*\*This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome.*

**SECTION 001      9:30-10:45      TTH      P. ROGER**

The major objective of the course is to gain an understanding of American literature to 1865 both in terms of the historical and cultural contexts of the texts we will read and in terms of their literary elements. The texts we will read include Native American creation stories, letters, journals, and autobiographical narratives by Columbus, Cabeza de Vaca, Smith, Bradford, Rowlandson, Olaudah Equiano, Franklin, Emerson, Fuller, Thoreau, Douglass, and Jacobs; poems by Bradstreet, Wheatley, Whitman, and Dickinson; and fiction by Foster, Irving, Poe, Hawthorne, and Melville. You will also become acquainted with some of the major critical theories associated with American literature in the period. The written assignments are: one short essay analyzing the relation of a text we are reading to an aspect of the historical and cultural context, a longer, researched essay in which you make an argument based on analysis of a text or texts we are reading, a midterm and a final exam, and reading notes about the texts we read. You will give as part of a group an oral presentation of your shorter essay.

TEXTS:      Nina Baym, Ed. *The Norton Anthology of American Literature*, 8<sup>th</sup> Ed., Vol. A & B.

**ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR\***

*\*This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome.*

**SECTION 001      11:00-12:15      TTH      A. BOYD RIOUX**

This course, designed for English majors but open to all students, offers a broad survey of American literature from the Civil War to the present, paying particular attention to the movements of Realism, Regionalism, Naturalism, Modernism, the Harlem Renaissance, the Southern Renaissance, and Postmodernism. To further our understanding of these literary movements, special attention will be paid to social developments—such as the women's movement, race relations, industrialization, urbanization, immigration, two World Wars, and the development of a consumer culture—that forever changed the landscape of American literature. Background lectures will be available in Moodle so that class time can be primarily devoted to discussion of the texts. We will read texts by canonical authors, such as T.S. Eliot and William Faulkner, but also by lesser-known writers like Charles Chesnut and Constance Fenimore Woolson. Assignments will include reading quizzes in Moodle, eight short discussion starters/reflections posted in Moodle, two short papers reflecting on performance and what you have learned, a midterm, a final, and an Expanded Reflection. Some library research will be required.

TEXTS:      *Norton Anthology of American Literature*, shorter 8<sup>th</sup> ed., vol. 2  
Alcott, *Little Women* (Norton Critical Edition)

**SECTION 476      ONLINE      A. BOYD RIOUX**

This is an online version of the course above. Assignments will include reading quizzes, participating in online discussion (each student will be required to write eight short discussion starters/reflections), two short papers reflecting on performance and what you have learned, a midterm, a final, and an Expanded Reflection.

\*\*\*This course will be conducted in Moodle. Students should log on before classes begin in order to be prepared for the start of the semester.

TEXTS:      *Norton Anthology of American Literature*, shorter 8<sup>th</sup> ed., vol. 2  
Alcott, *Little Women* (Norton Critical Edition)

## **ENGL 2041: MAJOR AMERICAN WRITERS**

*\*English majors should not take this course, as it duplicates material covered in 2031 and 2032.*

**SECTION 001            9:00-9:50            MWF            D. RUTLEDGE**

In this course we will look at many significant American writers, from William Bradford in 1620 to Joyce Carol Oates today. We will cover major writers, such as Poe and Dickinson, and significant movements, such as Modernism and the Harlem Renaissance. Assignments for this course will include two papers, three tests and lots of quizzes.

Texts: *Norton Anthology of American Literature*, Shorter Eighth Edition  
Kurt Vonnegut, *Slaughterhouse Five*

**SECTION 002            9:30-10:45            TTH            J. SMITH**

Major American Writers allows students to read a variety of great works written by some of the country's best authors. We'll begin the semester with writers associated with Concord, Massachusetts: Nathaniel Hawthorne and Louisa Mae Alcott. We'll read Edgar Allan Poe and then, consider the naturalistic elements of stories by Sarah Orne Jewett, Jack London and Stephen Crane. We'll read works by American expatriates and stories of particular interest for their Modern elements: these writers include Edith Wharton, F. Scott Fitzgerald, Ernest Hemingway, and William Faulkner. A story by Zora Neale Hurston and poetry by Langston Hughes will offer insight into the Harlem (New Negro) Renaissance, and then, we'll turn to more contemporary short stories. The course requirements include three passage identification exams and two essays.

**SECTION 476            ONLINE            K. MARTIN**

The overarching theme of this online course is American identity and the American Dream. Through the work of key American authors from 1621 to the present, this course examines several themes—reflections on Puritan writing and culture, the memoir as a commentary on national identity, and the American coming-of-age story from the diverse perspectives of both men and women. In each unit of the course, a small selection of works will explore its unit's theme from the diverse historical and socioeconomic vantage points of several major American writers, such as Benjamin Franklin, Ralph Ellison, Harriett Jacobs, Joyce Carol Oates, Gertrude Bonin, and Chuck Palahnuik. The course is not intended as an exhaustive survey of American literature on any given theme, but rather as an inquiry into key works that merit comparison and familiarize you with noteworthy literary influences on the notions about "American identity" and "The American Dream."

You will be expected to read critically and write analytically about the works you read. The course requires that you participate in two weekly online discussion forums, write two analytical essays, and take three exams.

## ENGL 2043: NEW ORLEANS LITERATURE

**SECTION 001            11:00-11:50            MWF            D. RUTLEDGE**

This course will begin with some of the post-civil war writings of Lafcadio Hearn and George Washington Cable. Will also look at the depictions of our city from such major writers such as William Faulkner and Zora Neale Hurston. Tennessee Williams' *A Streetcar Named Desire* will be our topic for two weeks. We will also look at more recent works, such as Michael Ondaatje's *Coming Through Slaughter* and Robert Olen Butler's short stories. One of our goals will be to show the range and richness of our city's literature. There will be two papers, two tests, a final exam and many quizzes.

**SECTION 002            3:30-4:45            MW            E. STEEBY**

In this course, we will look at fiction, nonfiction, and poetry to consider how New Orleans has come to be imagined as an exotic national exception and a dangerous space of contradiction. The course will begin in the nineteenth century, before the Civil War, and extend to our contemporary moment to analyze texts ranging from scandalous gothic serials of the 1850s to the contemporary memoir of a New Orleans high school student. In our analysis, we will pay close attention to the ways in which race, gender, sexuality, and class are represented in the tension and dynamism of New Orleans literature and culture. Text will include the following books as well as additional poems, short stories, and excerpts. Requirements will include: midterm and final research papers, 2 in-class essay exams, and weekly responses.

**TEXTS:** Williams, *A Streetcar Named Desire* (New Directions)  
Wilson, *Snowbird* (Independently published)  
Kennedy, *Aunt Alice vs. Bob Marley* (UNO Press)

**SECTION 003            9:30-10:45            TTH            J. KUCHTA**

In this non-majors course, students will read a variety of works set in New Orleans, beginning in late-1800s New Orleans and ending in Post-Katrina New Orleans. We will read works in various genres, including fiction, literary non-fiction, and drama. Grades will be determined by reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have essay components.

TEXTS (tentative & partial):            Cable, *Old Creole Days*  
Chopin, *The Awakening and Selected Short Stories*  
Johnson, *Sandrine's Letter to Tomorrow*  
Roahen, *Gumbo Tales*  
Williams, *A Streetcar Named Desire*

**SECTION 004            11:00-12:15            TTH            J. SMITH**

With an emphasis on the rich culture and history of New Orleans, this course will examine literature set in the Crescent City. While the course content includes popular literature -- *The Awakening*, *The Moviegoer*, and *A Streetcar Named Desire* -- it also includes lesser-known works, including George Washington Cable's "Tite Poulette" and Kareem Kennedy's memoir *Aunt Alice versus Bob Marley* as well as pieces from the contemporary anthology *Where We Know: New Orleans As Home*. Requirements include two essays (four to five pages each) and three passage ID exams.

Texts: Grace King "Little Convent Girl"  
George Washington Cable "Tite Poulette"  
Kate Chopin *The Awakening* and "Desiree's Baby"  
Tennessee Williams *A Streetcar Named Desire*  
Walker Percy *The Moviegoer*  
John Kennedy Toole *A Confederacy of Dunces* (excerpts)  
Kareem Kennedy *Aunt Alice versus Bob Marley* (a publication of the Neighborhood Story Project)  
Dave Rutledge, Ed. *Where We Know: New Orleans as Home*

**SECTION 476****ONLINE****E. LEWIS**

This online course is designed to give students an overview of New Orleans literature from its earliest years to the contemporary period. We will begin chronologically with works written in the early 19<sup>th</sup> century, including the rediscovered works of the *Les Cenelles* group, and, of course, read such notable New Orleans writers as Tennessee Williams and Kate Chopin. In the process, we will also be studying the history of the city from the pre-Civil War period, through Reconstruction to the present day. The goals of this course are to introduce students to various genres including fiction, literary non-fiction, poetry and drama and to teach the fundamentals of literary analysis. Two exams, two formal papers and scheduled quizzes are required for this course, as well as participation in Discussion Board assignments.

**ENGL 2071: AFRICAN-AMERICAN LITERATURE I\***

*\*This course can be used for credit in the African Studies Minor. It is designed for non-English majors but open to majors as an elective.*

**SECTION 001****2:00-3:15****TTH****E. BRYANT**

This course, which is designed for non-English majors but is also open to majors, will focus on major and minor African American authors beginning with Phillis Wheatley and ending with Langston Hughes.

TEXTS: Call and Response: An Anthology of African American Literature  
Not Without Laughter by Langston Hughes  
The Marrow of Tradition by Charles Chesnut

**ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE\***

*\*These courses are designed for non-English majors but open to majors as electives.*

**SECTION 001****9:00-9:50****MWF****S. RICHARDSON****WITCHCRAFT AND LITERATURE**

The popularity of the witch as a literary and theatrical subject is undeniable. From classical times, when witches like Hecate and Erichtho made appearances in works by authors such as Euripides and Lucan, through the Enlightenment, concerns about witches and their craft were taken seriously by authors as well as the public at large. Since women were accused and executed for suspected acts of witchcraft throughout Europe and North America from as early as the 1480s through the 1750s, their presence in literature and on the stage is perhaps unsurprising-- but their many representations often are. We will explore this subject throughout the semester as we read a variety of works that include characterizations of these remarkable figures. By examining fictional representations of witches in tandem with anti-witchcraft polemics, we will attempt to better understand why early modern people in particular felt witches posed such a real and dangerous threat to the community. Through our study of literary works featuring witches, and supplementary material written on the subject of witchcraft, we will also consider what fictional depictions of witches tell us about the lives of the very real women persecuted for these "crimes".

**SECTION 002      2:00-2:50**  
**GENDER AND FANTASY**

**MWF**

**R. WERNER**

*“In our hero-tales of the Western world, heroism has been gendered: The hero is a man. ... Woman are seen in relation to heroes: as mother, wife, seducer, beloved, victim, or rescuable maiden. Women won independence and equality in the novel, but not in the hero-tale.” Ursula K. LeGuin*

The publication of The Hunger Games in 2008, presents a shift in Fantasy’s depiction of young women. It is part of the nature of the fantasy genre to act subversively, to pose ideological questions, and challenge normative values. Yet, until recently, much of the genre reinforced very traditional gender roles. This course proposes to focus specifically on the gender questions raised by fantasy texts from Tolkein’s Lord of the Rings (1954) to Collins’ The Hunger Games (2008). Students will examine changing values of masculinity and femininity as well as the development of the female hero which has formed so much a part of 21<sup>st</sup> century fantasy. Using myth, folklore and psychology, students will identify archetypes and patterns that shape fantasy literature. By examining a range of texts from Britain and America beginning in the nineteenth century and moving towards our own time, students will gain experience reading critically and interrogating the ways in which this genre represents gender and sexuality. The focus will include both classic literary fantasy texts and some of the award winning fantasy texts of the last forty years. Students will be responsible for applying what they learn in class to an extended individual research project on the theme of the course.

**Possible Texts include:**

Excerpts from Edith Hamilton Mythology  
Excerpts from Ariosto’s Orlando Furioso  
Excerpts from Spencer’s The Faerie Queen  
J. R. R. Tolkein Lord of the Rings  
Ursula K. LeGuin A Wizard of Earthsea  
Patricia McKillip The Riddle-Master  
Robin McKinley The Hero and the Crown  
Terry Pratchett Equal Rites  
Suzanne Collins The Hunger Games  
Lo Ash

**SECTION 003      9:30-10:45**  
**SCREENPLAY AS LIT**

**TTH**

**J. FARRIN**

In this course, students will study a varied selection of screenplays, looking at them as literary objects, rather than as intermediary steps towards a finished film. Screenwriters, some of them, have argued for the publication and study of their work as a mostly non-collaborative component, in its initial iteration at least, that leads to the collaborative endeavor that is a feature film and that provides that film’s artistic vision. That is how we will regard their work, mindful of the form’s conventions, reading them as we would novels or short stories, that same level of attention. We will be looking at screenplays by Paul Thomas Anderson, Hal Hartley, Paul Schrader, among others.

**SECTION 004      11:00-12:15**  
**NEW ORLEANS AS SETTING IN LITERATURE AND FILM**

**TTH**

**E. LEWIS**

The city of New Orleans, characterized by its unique history, exotic cultural diversity and delectable cuisine, has traditionally been an alluring setting for writers and cinematographers, exhibited, for example, by the film adaptation of Robert Penn Warren’s, *All the King’s Men*. This course will examine the representation of the city in various literary works, mainly by New Orleans writers, which have been made into films. We will look closely at the film adaptation of the literary work, studying the correspondences between the movie and the text by applying the skills of literary analysis in the interpretive process. Our study of literature will include novels, short stories and plays.

Requirements include two exams, a major paper, group project and reading response assignments.

**SECTION 476 ONLINE  
MYSTERY AND DETECTIVE FICTION**

**E. BLANKENSHIP**

This is a course in the study of three related literary narrative genres: mystery, detective and crime fiction. Our reading and critical analysis in the course is designed to define the first two relatively distinct narrative forms and to distinguish between them in terms of their fictional worlds, their treatment of plot resolution and closure, their character types, and their dominant ideology. In the latter part of the term we will look at an adjacent narrative form, the crime novel. Our investigation will uncover parallel developments among the changing presumptions in the worlds of the novels and their investigators, and our own as literary and social theorists. Class time will be divided between lecture and discussions. Grades will be based on participation (discussion, attendance, short in-class writing), quizzes, two exams, and two papers.

**ENGL 2152: TECHNICAL WRITING**

<b>SECTION 001</b>	<b>9:00-9:50</b>	<b>MWF</b>	<b>I. FINK</b>
<b>SECTION 002</b>	<b>3:30-4:45</b>	<b>MW</b>	<b>R. POCHÉ</b>
<b>SECTION 003</b>	<b>8:00-9:15</b>	<b>TTH</b>	<b>B. FITZPATRICK</b>
<b>SECTION 004</b>	<b>9:30-10:45</b>	<b>TTH</b>	<b>B. FITZPATRICK</b>
<b>SECTION 005</b>	<b>2:00-3:15</b>	<b>TTH</b>	<b>B. FITZPATRICK</b>
<b>SECTION 476</b>	<b>ONLINE</b>		<b>K. RAYES</b>
<b>SECTION 477</b>	<b>ONLINE</b>		<b>K. MARTIN</b>

This course, designed primarily for students in science and engineering, will introduce the basic forms and conventions of technical writing. For most sections, there will be a major technical report (researched and documented), several other writing assignments, and one oral assignment.

TEXT: Consult the UNO Bookstore about texts, as they vary with the instructor.

**ENGL 2155: PROFESSIONAL WRITING**

<b>SECTION 001</b>	<b>2:00-3:15</b>	<b>TTH</b>	<b>D. PIANO</b>
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This course is designed for English majors and for students who are interested in developing their critical communication skills in the workplace. It intends to introduce you to the various ways that social media has become an indelible part of our professional and personal lives. It is meant to provide a foundation for understanding how communicating has changed in, what MIT professor Henry Jenkins calls, the age of “convergence culture” also known as, in layperson’s terms, social media. While professional writers are employed as journalists, critics, technical editors, grant writers, and legal aids, the emergence of digital culture as an essential feature of our daily lives has created a deep need for people who are also skilled in visual rhetoric, media production, and “microstyle” writing (the art of writing little). Thus this course will be a primer for learning about a variety of social media platforms that involve different kinds of composing genres. From visual based platforms such as Pinterest and Instagram to micro-blogging and using hashtags in Twitter and Tumblr as well as mapping apps like Foursquare, this course intends to facilitate your digital composing literacies. We will read books and essays that critically explore themes, issues, and topics related to the advent of social media. During the first part of the course, we will focus on strengthening your writing skills, introducing you to concepts of visual and written rhetoric as well as document design, and developing a critical understanding of the complex nature of using social media as a persuasive tool. In the latter part of the course, students will develop a research project related to a particular social media app.

Possible texts include:

Here Comes Everybody: The Power of Organizing without Organizations—Clay Shirky  
Microstyle: The Art of Writing Little—Christopher Johnson

## ENGL 2160: INTRODUCTION TO CREATIVE WRITING

**SECTION 001**

**11:00-12:15**

**TTH**

**C. HEMBREE**

This course provides students the opportunity to receive constructive feedback on their creative writing and participate in the critiques of peer work. Weekly workshops of student writing, as well as discussions of the assigned reading, will help beginners create and revise poems and prose.

An introductory writing course is a wonderful place to begin examining the various boundaries we erect between poetry, fiction, nonfiction, criticism, etc. In this class we will begin to understand how permeable those borders are so that as you develop as writers, creative options available in multiple genres. To this end, we will focus on particular elements of creative writing that are essential to writing in any genre. We will explore description, detail, dialogue, imagery, tension, lyricism, etc. We will learn to navigate and read the world as writers, to realize the world as text, to understand that everything around us has the capacity to spawn creative work.

This course will be primarily a writing course. However, we will read various examples of prose and poetry in order to discuss craft and technique. We will develop an extensive literary vocabulary to facilitate our discussion of writing. We will use writing exercises to prompt in-class and out-of-class writing, and by the end of the semester, each student will have produced a substantial amount of creative writing.

TEXTS: Starkey, David. *Creative Writing: Four Genres in Brief*. 2nd ed. ISBN: 1457611562  
Any dictionary

## ENGL 2161: INTRODUCTION TO FICTION WRITING

**SECTION 001**

**11:00-12:15**

**TTH**

**J. KUCHTA**

This course introduces the student to the principles and practices of writing short fiction. Course work includes reading and discussing published fiction, practice in the elements of craft through a variety of in-class and take-home assignments, the completion of at least two original short stories, vigorous participation during workshops, and written critiques. Emphasis is on fresh literary invention and meaningful selection of concrete details rather than on genres that tend to invite imitation and manipulation (such as horror, sci-fi, romance, and fantasy). This class is primarily a workshop for student writing.

TEXTS: *The Art and Craft of Fiction: A Writer's Guide*, Kardos  
Student texts (copying costs should be expected)

## ENGL 2208: READING DRAMA\*

*\*English majors should not take this course, as it duplicates material covered in 2258.*

**SECTION 001**

**10:00-10:50**

**MWF**

**C. LOOMIS**

The purpose of writing, acting in, and watching plays, Shakespeare claims, is to hold a mirror up to nature, to show us ourselves at our best and our worst. In this course, we will look at plays from classical Greece to the present to ask what we see when we look in that mirror. What does drama tell us about being human? About our relationships with each other and with the world? About how to live a good life?

There will be several short papers (two pages), a midterm, and a final exam.

**Textbook:** There is one required textbook, *The Compact Bedford Introduction to Drama*, edited by Lee Jacobus (7<sup>th</sup> edition) ISBN 1457606321

## **ENGL 2228: INTRODUCTION TO POETRY\***

*\*English majors should not take this course, as it duplicates material covered in 2258.*

**SECTION 001      11:00-12:15      TTH      N. OSUNDARE**

A survey course on poetry from different literary periods and across different cultures, with emphasis on sound, sense, and syntax: poetry and the spoken word, poetry and music, and poetry as a vehicle of ideas. Attention will be paid not only to **what** the poems have to say but also to **how** they have chosen to say it and **why**.

Text: Ferguson, Salter, and Stallworthy. *The Norton Anthology of Poetry* (Shorter Fifth Edition)

## **ENGL 2238: INTRODUCTION TO FICTION\***

*\*English majors should not take this course, as it duplicates material covered in 2258.*

**SECTION 001      10:00-10:50      MWF      R. WERNER**

This course challenges students to critically read and evaluate literary fiction from authors, such as Jane Austen, Edgar Allen Poe, James Joyce, Hisaye Yamamoto, Jamaica Kincaid, Toni Morrison and Sherman Alexie. Over the semester students will examine a wide variety of British, American and Non-Western literary classics. Class sessions will begin with some lecture, but most of the course work will consist of discussions of the reading. We will consider the aesthetic components of the texts such as plot, characterization, setting, and point of view, but we will also focus on their themes and the ways in which the authors use the texts to comment on society. The class will incorporate group presentations and individual research projects. Grades will also be assessed through a midterm and final examination.

**SECTION 002      12:00-12:50      MWF      K. McDONALD**

This course, designed for non-English majors, is a general introduction to the study and appreciation of the short story and the novel. Course requirements include papers, a midterm examination, and a final examination.

**SECTION 003      2:00-3:15      TTH      N. OSUNDARE**

This is a survey course on prose fiction from different parts of the world and from different literary periods, with emphasis on basic elements of craft and content such as setting and atmosphere, plot and storyline, characterization, dialogue, point of view, stylistic/rhetorical features, and the relationship between form and content. Course Requirements: two short essays, two quizzes, mid-semester exam, final exam, and class participation.

Texts: Pickering, J.H. *Fiction 100: An Anthology of Short Fiction*. 2010 Edition.  
Achebe, C. *Things Fall Apart*

## **ENGL 2258: INTERPRETING LITERATURE**

**SECTION 001      10:00-10:50      MWF      D. DOLL**

This course is designed to introduce English majors to the analytical strategies and bibliographical tools that will aid their advanced studies of literature. The course is arranged around approaches to the four main literary genres (fiction, poetry, drama, and non-fiction), exploring deeply a small number of texts. Students will develop both their close reading skills and their literary research skills. ENGL 2258 is a writing-intensive course in which students will produce short (1000 word) essays on texts in each of the four genres as well as a longer critically informed research paper. A good deal of attention will be given to the writing process and each paper will require multiple drafts. Attendance and participation will also determine a portion of the grade.

TEXTS: Mayes, Kelly: *The Norton Introduction to Literature, Shorter 11<sup>th</sup> ed.*  
Gaiman, Neil *Anansi Boys*

**SECTION 002**

**9:30-10:45**

**TTH**

**E. BRYANT**

This course is designed to introduce English majors to the skills and techniques they will use throughout their courses in the major. We will undertake close readings of several texts from the major genres of poetry, fiction, drama, and non-fiction. The course is writing intensive, so there will be a number of short-to-medium length essays. In addition to a term paper, there will be three exams to assess your understanding of the course materials.

Texts: **TBA**

**ENGL 2311: AMERICAN FILM AS LITERARY ART**

**SECTION 001**

**2:00-3:15**

**TTH**

**K. RAYES**

**3:30-5:30pm (Screening day)**

This course is designed to provide students with an introduction to American film as a form of narrative “text” that uses the techniques of image, sound, dialogue and performance in comparison to the purely literary techniques of the printed word. We will consider the narrative possibilities of film in contrast to other forms and genres of literature by examining the language and techniques of film that shape our understanding of them as “texts.” We will also be connecting the films we study this semester to the recurring theme of “The American Dream.” This course also includes analysis of the ways a narrative changes as it is translated from the written genres to screen. We will view 7-8 films together, including Citizen Kane, The Godfather, The Social Network, Thelma and Louise, Fight Club, and several more outside of class. Students will be expected to attend each week’s film screening, write informal screening reports, complete quizzes, compose two four - page papers, take two exams, write a short review, and contribute to a group project. Participation and attendance are critical to the success of this class, and will be used to help determine the final grade.

TEXTS: Corrigan, Timothy J. A Short Guide to Writing about Film (Eighth Edition)  
Palahniuk, Chuck, Fight Club W. W. Norton ed

**ENGL 2341: SURVEY OF BRITISH LITERATURE I\***

*\*This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome.*

**SECTION 001**

**1:00-1:50**

**MWF**

**D. DOLL**

A survey of British literature from its beginning to the end of the eighteenth century, this course focuses on representative major works of each literary period. Attention will be given to genre and literary forms as they developed over time. In addition we will recognize repeated themes of the literature, including matters of gender, power, male-female relationships, death, and art. This course is designed for English majors. Course requirements include two medium-length papers (1200 words), a midterm exam, and a final exam. Attendance and participation will also determine a portion of the grade.

TEXT: *Masters of British Literature* Vol A, Ed.Damrosch et al

**SECTION 476****ONLINE****B. FITZPATRICK**

A study of British literature from the Anglo-Saxon period through the later eighteenth century, emphasizing the literary elements of the texts and their relation to literary, historical, and cultural contexts. This course is open to all students; it is required of English majors. Requirements include biweekly written discussion assignments, sustained participation at the Moodle Discussion Board, one critical research paper, two tests, and a final examination. This online course demands extensive reading, familiarity with Moodle, and an ability to work independently. Students are required to use the following editions of the texts.

**REQUIRED TEXTS:**

The Norton Anthology of English Literature, 9th ed., Vol. 1

Shakespeare, 1 Henry IV (Norton Critical Edition), 3rd ed.

Burney, Evelina (Norton Critical Edition), ed. Cooke

**RECOMMENDED:**

MLA Handbook for Writers of Research Papers, 7th ed.

**ENGL 2342: SURVEY OF BRITISH LITERATURE II\***

*\*This course is designed for English majors with the appropriate level of difficulty; however, non majors are welcome.*

**SECTION 001****11:00-11:50****MWF****L. WHITE**

In this course, designed primarily for English majors, we will explore three periods of English literature and culture: Romantic, Victorian, and Modern. By reading, discussing and writing about representative works of significant British writers from the last two centuries, we will focus on emergent cultural themes, questions, problems, and convictions of each period, in succession. Although class time will be devoted to discussion of the historical, social, and cultural context of the literature, primarily we will focus on each work itself – on reading each with care and discussing it in detail – in order to discover its relevance to its times and its bearing on ourselves.

In addition to the required reading assignments, there will be two short papers, a midterm and final examination, and regular factual reading quizzes.

TEXTS: Greenblatt, Stephen (General Editor). The Norton Anthology of English Literature. Ninth Edition. Volume 2

**ENGL 2377: THE BIBLE AS LITERATURE****SECTION 001****11:00-12:15****TTH****K. MARTI**

In this course for non-English majors we study the Bible in the same way students in other literature courses study Shakespeare, Henry James, Jane Austen, etc. That is, students in this course will talk about and write term papers about the same issues they have dealt with in other high school and college English courses: poetic form, prose style, narrative tradition, plot, theme, character, historical background, mythological parallels, etc. Students will write a midterm report and a term paper, and will take a midterm exam and a final exam.

TEXT: The Oxford Study Bible: Revised English Bible with the Apocrypha

**SECTION 601****6:00-8:45****T****L. VERNER**

In this course we consider the Bible as a work of literature rather than as a religious text. We read selections from the Old Testament, the New Testament, and the Apocrypha and explore the many genres used in the Bible—epic, folklore, poetry, history, et cetera. Emphasis is placed on the historical and cultural circumstances under which our selections were produced and the implications of those circumstances for our reading of the text. To augment this endeavor, we will also read several re-writings of various stories in the Bible from other historical perspectives: the Old English Exodus and Judith, and John Milton's On the Morning of Christ's Nativity (all will be given to the student as handouts). Studying these revisions of biblical stories will help the student understand and appreciate the Bible as an interpretable literary text as well as a theological document. A midterm, a final exam, and two papers are required.

TEXT: Oxford Study Bible: Revised English Bible with Apocrypha, eds. Suggs, et al, ISBN 0195290003.

**ENGL 2378: INTRODUCTION TO WOMEN'S LITERATURE****SECTION 01****11:00-12:15****TTH****N. EASTERLIN**

This course provides a sophomore-level introduction to literature by women. Through readings in the range of literary genres—poetry, fiction, drama, and nonfiction—we will explore the social, psychological, and literary relationship of individual women writers to their historical contexts. The course will focus on literature from the eighteenth century up to the present. Course requirements: Daily quizzes, three exams, and two papers.

TEXTS: Gilbert and Gubar, eds., *The Norton Anthology of Literature by Women*, 3rd ed. W. W. Norton and Company ISBN 978 0 393 930015 3

**ENGL 2521: INTRODUCTION TO SHAKESPEARE****SECTION 001****12:00-12:50****MWF****C. LOOMIS**

This course will introduce students to the major works of playwright and poet William Shakespeare (1564-1616). Most of us first encounter Shakespeare accidentally or unwillingly: Perhaps you suffered through *Romeo and Juliet* in high school, or maybe you saw an episode of *The Simpsons* featuring a parody of a Shakespeare play. If you're lucky, one of the sonnets caught your attention and stopped your heart. This course will help you to learn more about how and why to read Shakespeare's plays and poems in order to enable you to approach these works with pleasure and deeper understanding. Students can expect to improve their knowledge of Shakespeare's works, to learn more about the historical and theatrical context in which he wrote, and to develop the skills necessary to read and interpret early modern drama.

Plays to be discussed during this course include:

*Midsummer Night's Dream*

*Richard III*

*Othello*

*The Tempest*

*Twelfth Night*

*Hamlet*

*Macbeth*

**Requirements:** There will be several short papers (two pages), a midterm, and a final exam.

**Textbooks:** McDonald and Orlin, *The Bedford Shakespeare*, ISBN 978-0-312-43963-

**ENGL 3394: SEMINAR IN ENGLISH\***

\* Prerequisite: English 2258. Open to English majors only. **Requires department consent.** Contact the Undergraduate Coordinator (rmroger@uno.edu) for permission to enroll.

**SECTION 001      3:30-4:45**  
**CONFESSIONAL POETS**

**MW**

**J. GERY**

This course will be devoted to the poetry of Robert Lowell (1917-77) and his impact on Confessionalism and American poetry. The central thread of the course will be reading Lowell's early poems (*Land of Unlikeness*, 1943; *Lord Weary's Castle*, 1946), his significant "Confessional" poetry from the 1950s and 1960s (*Life Studies*, 1959; *For the Union Dead*, 1964), selections from his "epic" poem *History* (1973, including published drafts), and his late poems (*Day by Day*, 1977). In doing so, we will examine a range of critical approaches to his work – applying approaches from New Criticism, psychoanalytic criticism, new historicism, Marxian or social criticism, deconstructionism, formalism, and feminism. But to see Lowell in context and consider his legacy, we will also read selected works of his contemporaries (Elizabeth Bishop, Delmore Schwartz, Randall Jarrell, John Berryman), as well as those influenced by (or responding to) Lowell, with a focus on Confessional and post-Confessional poets -- ranging from W.D. Snodgrass, Anne Sexton, Adrienne Rich, and Sylvia Plath to Galway Kinnell, Derek Walcott, Louise Gluck, Robert Hass, Sharon Olds, Ai, Jorie Graham, and more recent poets, as time and student interest permit. Our goal will be to discern how, if at all, Lowell's legacy has survived into the twenty-first century.

Requirements for this course include two in-class oral presentations on individual works (one poem and one critical source), two short papers on individual poems, an annotated bibliography, and a research paper.

TEXTS: Ai, *Dread*

Culler, *Literary Theory: A Very Short Introduction*

Lowell, *Selected Poems*

McClatchy, ed., *The Vintage Book of Contemporary American Poetry*

Olds, *The Dead and the Living*

Plath, *Ariel: The Restored Edition*

Strand, *Reasons for Moving, Darker, and the Sargentville Not*

**SECTION 002      2:00-3:15**

**TTH**

**N. EASTERLIN**

**WUTHERING HEIGHTS: CONTEXTS AND CRITICAL APPROACHES**

This course introduces students to the critical thinking skills, research methods, and writing techniques necessary to pursue upper-level undergraduate study. *Wuthering Heights*, with its complex narrative structure, its mixture of modes, and its disturbing characters, has long been a challenge to interpretation. We will supplement our reading of the novel with biographical, cultural, and critical contextual material, as well as Emily Brontë's poetry, along the way assessing the value of a range of contemporary theoretical schools. In this writing-intensive course, students will learn to write annotated bibliographies and to integrate criticism and theory into the research paper.

**EXPECTED TEXTS:**

Emily Brontë, *Wuthering Heights*, Norton Critical 0393978893

Patricia Ingham, *The Brontës*, Oxford 9780199536665

Christine Alexander, *Tales of Angria, Glass Town, and Gondal* Oxford 9780192827630

Peter Barry, *Beginning Theory* Manchester UP 9780719079276

*MLA Handbook for Writers of Research Papers*, 7<sup>th</sup> ed. 9781603290241

**ENGL 4093/ENGL 5093: HARLEM RENAISSANCE**

**SECTION 001      11:00-12:15      TTH      E. BRYANT**

The course will focus on those writers, major as well as minor, who shaped that golden age of black literature known as the Harlem Renaissance (1919-1929). Some of the authors to be studied include Langston Hughes, Countee Cullen, Zora Neale Hurston, Rudolph Fisher, Jessie Fauset, and Claude McKay. There will be two exams, the final, and a term paper.

TEXTS: Patton and Honey, eds., Double-Take: A Harlem Renaissance Anthology  
TBA

**ENGL 4154/ENGL 5154: ADVANCED CREATIVE NON-FICTION WRITING**

**SECTION 001      2:00-3:15      TTH      R. GOODMAN**

Workshop practice and readings in the craft of writing literary nonfiction and effort to develop an individual vision and voice within a community of writing peers. Participants will complete warm-up creative writing activities in description, scene, characterization, and investigation; write three works of literary nonfiction, at least one that will include research; substantially revise one of these works; write workshop critiques of their peers' writing; and read a selection of works of literary nonfiction and write short responses to them.

All readings will be handed out or available on Moodle.

REQUIRED SUPPLEMENTAL TEXT:

Strunk and White, *The Elements of Style*. 4<sup>th</sup> ed. New York: Macmillan, 2000

**ENGL 4161/ENGL 5161: ADVANCED FICTION WRITING**

**SECTION 001      11:00-12:15      TTH      R. POCHÉ**

The goal of this course is to help talented student writers in their long and difficult journey toward becoming good writers of short fiction. Students will examine and practice various techniques and conventions of fiction writing so that they may continue developing their own unique craft. Each student will produce and workshop three short stories over the course of the semester. Their work will be carefully read, considered, and commented on by the instructor and other writers in the class. Workshop participants are expected to offer detailed critiques on other writers' work and to engage in lively and useful workshop discussion. All workshop participants are expected to produce literary stories that are unusually ambitious, insightful, entertaining, and well crafted.

TEXTS: No texts are required for this course, but students are responsible for all story manuscript photocopies and copying costs.

## ENGL 4391/ENGL 5391: WRITING AMERICAN NATURE

SECTION 001

9:30-10:45

TTH

J. HAZLETT

This course will explore the treatment of nature in American writing from the early colonial period to the present. Strictly speaking, it is not a genre course in American Nature Writing, since its primary concern is with the ways in which nature is constructed in many forms of American writing, not only in those texts whose primary purpose is to represent the natural world. Thus, the course title—Writing American Nature. The course will examine evolving and differing constructions of nature in American writing, as well as the cultural, literary, and ideological functions they serve in a variety of texts and genres, including several that figure significantly in the genre of American Nature Writing. The course will begin with an examination of the relationship between creation myths and cultural attitudes toward nature, and then review some of the primary literary, philosophic, and hermeneutic models used by writers to frame nature, including Calvinist typology, Western pastoral, physiocratic environmentalism, nationalism, 18<sup>th</sup>- and 19<sup>th</sup>-Century scientism, Theories of the Sublime/Beautiful/Picturesque, Transcendentalism, Darwinism, preservationism, conservationism, eco-criticism, and so on.

Classes will be a combination of lecture, discussion, and student presentation. There will be two exams, journals, and two short essays for undergrads. Graduate students will have additional assignments.

### *Primary Authors and Texts (tentative):*

Hector St. John de Crevecoeur, selections, *Letters from an American Farmer* (1782)

William Bartram, selections, *Travels through North & South Carolina, Georgia, East & West Florida* (1791)

Ralph Waldo Emerson, *Nature* (1836)

Henry David Thoreau, selections, *Maine Woods* (1864)

Aldo Leopold, *Sand County Almanac* (1949)

John Muir, selections, *My First Summer in the Sierra* (1911)

Rachel Carson, selections, *Silent Spring* (1962)

Annie Dillard, *Pilgrim at Tinker Creek* (1975)

Edward Abbey, *Desert Solitaire* (1968)

Barry Lopez, *Arctic Dreams: Imagination and Desire in a Northern Landscape* (1986)

Terry Tempest Williams, *Refuge: An Unnatural History of Family and Place* (1991)

David Gessner, "Sick of Nature" (2004) and *Tarball Chronicles* (2011)

## ENGL 4398: INTERNSHIP IN ENGLISH

SECTION 001

P. ROGER

Students who have at least 45 credit hours and six hours of literature courses in the English Department are eligible to take the internship course and receive three credit hours. An internship offers students valuable work experience and a connection to a local business or organization. The English Department has worked with local publications, such as *The Times-Picayune* and *Gambit*, publishing companies such as Renaissance Publishing and Pelican Publishing, law firms, WDSU television, the World Trade Center, the Innocence Project, schools, and businesses. The internship requires 120 hours of work, writing, researching, editing, or teaching, keeping a log of your work, and writing a 10-page report on the internship. In order to enroll, please meet with Patricia Roger (LA 291, pmroger@uno.edu) to set up the arrangement or to connect with the company or organization offering an internship.

**ENGL 4421/ENGL 5421:CHAUCER**

**SECTION 001      2:00-3:415      TTH      K. MARTI**

Students will read the General Prologue and the most important tales of Chaucer's *Canterbury Tales*, but they will not read all of the tales. Students will read the *Tales* in the original Middle English but will be free to consult a translation. They will learn to pronounce Middle English but they will not have to translate Middle English passages on the exams. There will be a midterm exam and a final exam, both with mostly identification and short answer questions. Students will write a midterm report and a term paper on topics of their choice.

TEXT: Geoffrey Chaucer, Canterbury Tales (Houghton Mifflin/Riverside)

**ENGL 4621/ENGL 5621: MILTON**

**SECTION 001      11:00-12:15      TTH      R. SHENK**

English 4621/5621 examines John Milton's literary career--perhaps the most extraordinary literary career in the history of English literature. Although we'll read some of his prose, by far the greatest emphasis will be on his poetry. Besides his early poetry, we'll study *Samson Agonistes* and *Paradise Regained* in detail, and we'll spend several weeks on *Paradise Lost*, dealing with (among many other things) his great character Satan, his portraits of Hell and the Garden of Eden, the relationship of Adam and Eve, and Milton's God. Some attention will be paid to placing Milton in his times and in assessing his continuing importance.

Coursework will include a midterm, final, and three shorter papers. Graduate students will also write a longer paper or bibliography.

TEXT: Kerrigan, Rumrich, and Fallon, *The Complete Poetry and Essential Prose of John Milton*, New York: Modern Library, 2007.

**ENGL 4701/ENGL 5701: PROSE AND POETRY 1660-1745**

**SECTION 001      11:00-11:50      MWF      D. DOLL**

A survey of the poetry and prose of the period 1660-1745, exploring the characteristic subjects, themes, and techniques of this period of highly "public" literature. We will focus on matters of governance and regulation of society, considering matters of politics, gender, and religion. We will also study the rhetoric of satire, in this the great age of satire. There will be two papers, a midterm, and a final exam.

TEXT: TBA

## ENGL 4915/ENGL 5915: THE MODERN NOVEL

**SECTION 001**

**1:00-1:50**

**MWF**

**L. WHITE**

A study of the novel from 1900 to 1945. During this period many writers often challenged traditional conceptions of narrative form, point of view, time, subject matter, and of course “reality” and “truth.” More traditional realist texts certainly still appeared, and we will study a few, but we will also give extensive attention to more thematically and formally experimental fiction—those which examine, among other important subjects, the construction of self, developing artistic sensibilities struggling against societal constraints, and more general existential crises born of attempts to locate new versions of/alternatives to moribund belief systems and cultural imperatives. Much of the fiction of this period, regardless of mode, explores the complex interactions between subjectivity and authority, and this will be a special emphasis of ours. We will look at representative English/Irish, American, and Continental texts.

Students will write a medium-length essay and a research essay of appropriate length for undergraduates and graduate students; a mid-term and a final. Class format will be a blend of lecture and discussion.

**POSSIBLE** readings (obviously there won’t be time for all of these; I will narrow the reading list soon and post it to Moodle): Conrad, The Secret Agent; Forster, Howards End; James, The Aspern Papers; Joyce, The Dead; Mann, Tonio Kroger and Death in Venice; Woolf, Mrs. Dalloway; Wharton, The Age of Innocence; Kafka, The Metamorphosis; Faulkner, Light in August; Fitzgerald, Tender Is the Night; Hemingway, In Our Time or The Sun Also Rises; Wright, Native Son; McCullers, The Heart Is a Lonely Hunter

## ENGL 4918/ENGL 5918: CREATIVE NONFICTION LITERATURE

**SECTION 476**

**ONLINE**

**R. GOODMAN**

This literature course is a loosely chronological study of nonfiction as a major literary genre from its origins to the present with attention to its diverse sub-genres—including the personal essay, literary journalism, travel writing, memoir, humor, biographical profiles, investigative reporting, and writing about the natural world.

TEXTS: Three to four books (TBA) and excerpts and essay-length readings on Moodle.

## ENGL 6001: EARLY AMERICAN POETRY TO DICKINSON

**SECTION 601**

**6:00-8:45**

**Tu**

**J. GERY**

This course focuses on two hundred years of American poetry from the colonial period of the seventeenth century to the Civil War, ranging from the publication of Anne Bradstreet’s *The Tenth Muse* to the 1855 edition of Walt Whitman’s *Leaves of Grass* and the poems of Emily Dickinson composed through the 1860s. Primarily, we will consider the works of seven poets – Anne Bradstreet (1612-1672), Edward Taylor (1642-1729), Philip Freneau (1752-1832), Phillis Wheatley (1753-1784), Edgar Allan Poe (1809-1849), Walt Whitman (1819-1982), and Emily Dickinson (1830-1886). As time and interest allow, we may also read a few representative poems by Native Americans, Joel Barlow, Lydia Sigourney, William Cullen Bryant, Ralph Waldo Emerson, Henry Wadsworth Longfellow, John Greenleaf Whittier, Frances Osgood, and others, as well as supplemental readings that help situate the poetry historically, culturally, and ideologically. But most class time will be devoted to the careful reading, presentation, and discussion of particular poems. Course requirements will include a short paper, two brief class presentations, an annotated critical bibliography, and a term paper.

TEXTS: Baym, Nina, *et al*, eds. *The Norton Anthology of American Literature* (Vol. Package 1: Vols. A & B) Eighth Edition

Bradstreet, Anne. *The Works of Anne Bradstreet*. Ed Jeannine Hensley.

Dickinson, Emily. *Final Harvest: Emily Dickinson’s Poems*. Ed. Thomas H. Johnson

Poe, Edgar Allan. *The Complete Poetry of Edgar Allan Poe* (Signet)

Wheatley, Phillis. *Complete Writings*. Ed. Vincent Carretta

## ENGL 6007: BECOMING WOMEN

**SECTION 001          2:00-3:15                  TTH                          A. BOYD RIOUX**

This course will explore narratives of women growing up, beginning with the iconic text by *Little Women*, by Louisa Alcott, which exerted a tremendous influence on American women writers. We will look at girls who struggle with and conform to gender expectations, queer girls and tomboys, and girls whose race further complicates their gender identity. Above all, we will look at the identities girls adopt and the life choices girls are able to make over the course of the past 150 years. We will also delve into the authors' lives, as they are often intertwined with the texts they wrote about becoming women. Some of the other authors we will read include: E. D. E. N. Southworth, Zitkala-Sa, Anzia Yezierska, Zora Neale Hurston, Margaret Atwood, Alice Munro, Jamaica Kincaid, as well as some contemporary books written for girls and young women.

## ENGL 6154: NONFICTION WRITING WORKSHOP

**SECTION 601          6:00-8:45          T                          R. BATES**  
**SECTION 602          6:00-8:45          T                          R. GOODMAN**

Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research and one that may be a *shorter* work; significantly revise one of these; participate in workshop discussion and write critiques of their peers' work; and select, lead, and participate in writerly discussions of published works of literary nonfiction of their choice.

SUPPLEMENTAL TEXTS: Essays, excerpts, and other nonfiction that is posted on electronic reserve.

## ENGL 6161: WRITING FICTION

**SECTION 601          6:00-8:45          M                          N. WALSH**  
**SECTION 602          6:00-8:45          M                          B. JOHNSON**  
**SECTION 603          6:00-8:45          M                          J. LEAKE**  
**SECTION 604          6:00-8:45          M                          R. BARTON**

English 6161 is a graduate-level course in fiction writing. Students will write three pieces of fiction of approximately 3,000 words each. Students will also write critiques of their peers' work. Class participation, of course, is central to the work of the course.

## ENGL 6163: WRITING POETRY

**SECTION 601          6:00-8:45          W                          J. GERY**

This is an advanced workshop in the writing of poetry. The class will focus primarily on students' poetry – its composition, vision and revision, craft, and artistry. Students submit their own works to class for analysis, criticism and discussion, as well as prepare written critiques of others' works. In addition, each student will be assigned twice during the term to present another's poem and to lead class discussion. Students will also write two short papers on individual poems and a review of a book of contemporary poetry, since a familiarity with modern and contemporary poetry is crucial to writing it. At the end of the course students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O'Clair (Eds.). *The Norton Anthology of Modern and Contemporary Poetry*. Third Ed.

Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*.

4-5 books of contemporary poetry

**SECTION 602****6:00-8:45****W****C. HEMBREE**

Course content includes student portfolio, contemporary poetry, articles on creative process and prosody. Each class member will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops will respond to drafts and revisions of original student writing. Our study of contemporary poetry will encourage students to try a variety of writing styles and articulate and further their own aesthetics. Requirements include weekly poems, 12-15 pages of revisions, written comments on peer writing, a short book review, informal responses to assigned reading, recitation of 3 lyric poems, and a presentation.

TEXTS: Debut volume of poetry for oral report/imitation (selected from my list)  
Any dictionary

**ENGL 6191: ONLINE FICTION WORKSHOP****SECTION 476****ONLINE****M. WALSH**

ENGL 6191 is a graduate level fiction writing course in the "workshop" tradition, conducted on Moodle. Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their peer's stories and participate actively on class discussion boards. The course texts are student generated so no textbooks need to be purchased. Students should have reliable and frequent internet access.

**ENGL 6193: ONLINE POETRY WORKSHOP****SECTION 476****ONLINE****C. HEMBREE**

Course content includes student portfolio, contemporary poetry, articles on creative process and prosody. Each class member will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops will respond to drafts and revisions of original student writing. Our study of contemporary poetry will encourage students to try a variety of writing styles and articulate and further their own aesthetics. Requirements include weekly poems, 12-15 pages of revisions, written comments on peer writing, a short book review, informal responses to assigned reading, recitation of 3 lyric poems, and a presentation.

TEXTS: Debut volume of poetry for oral report/imitation (selected from my list)  
Any dictionary

**ENGL 6194: ONLINE NONFICTION WORKSHOP****SECTION 476****ONLINE****R. BATES**

Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research and one that may be a deliberately *shorter* work; significantly revise one of these; write critiques of their peers' work; and read, post responses to, and discuss published works of literary nonfiction.

TEXTS: Essays and book excerpts that are posted on Moodle.

## ENGL 6231: LITERARY THEORY

**SECTION 601          6:00-8:45          W                                  E. STEEBY**

Contemporary literary theory is diverse in focus and orientation. This course will focus on three areas that have gained momentum since 1990: ecocriticism (also known as studies in literature and the environment); evolutionary approaches to literature; and cognitive approaches to literature. The course will include a range of readings from environmental studies, evolutionary and cognitive psychology, literary theory, and literature, as well as background material from earlier schools of literary theory.

## ENGL 6240: NONFICTION AS A GENRE

**SECTION 601          4:30-5:45          TTH                                  D. PIANO**  
**SECTION 476          ONLINE                                  D.PIANO**

This course focuses on non-fiction writing genres such as reportage, memoir, ethnography, biography, political and travel writing, and historical events written by novelists and poets who have chosen nonfiction genres to explore a particular person, event, or culture; to bear witness or be a critical observer of an historical era or time period; to reconstruct an historical event or a particular place for personal and/or political reasons; or to examine relevant social issues pertaining to the writer's identity and/or politics. In light of these writers' primary genre of expression, we'll consider their motives for writing nonfiction, examining issues not only related to form and content but also investigating purpose and audience. In other words, we will attempt to answer the question: How does nonfiction represent specific kinds of experiences, social issues, or historical events better than poetry and/or fiction? Is it to generate interest or outrage about an issue, bring to light a submerged event or history, deliver a social critique, or reveal an intimate knowledge of a particular subject? We'll also consider ethical issues that all nonfiction writers must consider such as the relation between the writer and her subject; issues of accountability and credibility; truth claims associated with the re-construction of historical fact and/or specific events; and the veracity of sources used for research, whether they be archival, memory-based, observational, or representational. Assignments include a final critical essay, weekly response papers, and class facilitations.

### **Possible Texts Include:**

Essays by Eileen Myles, Paul Bowles, Margaret Atwood, Dorothy Allison.

George Orwell. *Homage to Catalonia*

James Baldwin *The Fire Next Time*

Mark Doty *Still Life With Oysters and Lemon: On Objects and Intimacy*

Amitav Ghosh *In an Antique Land*

Dave Eggers *Zeitoun*

Diane Ackerman *The Zookeeper's Wife*

Edwidge Danticut *Create Dangerously: The Immigrant Artist at Work*

Gabriel Garcia Marquez *News of a Kidnapping*

Haruki Murakami *Underground: The Tokyo Gas Attack and the Japanese Psyche*

Jesmyn Ward *Men We Reaped*

## ENGL 6280: INTRO TO GRAD STUDIES

**SECTION 601      6:00-8:45      M                              K. MARTI**

This course will introduce graduate students to the profession of literary studies, with special attention to contemporary theoretical trends, research methods, and pedagogical concerns. We will learn to evaluate different forms of academic writing, and students will experiment with and implement critical approaches to literature in their own writing. Students will be introduced to various forums for presenting and publishing their work and will learn about professional organizations and standards. In particular, we will discuss the adaptation of the field for increasingly diversified and digitized studies of culture. Students will be expected to do oral presentations, an annotated bibliography, research papers, and several shorter assignments.

### **TEXTS:**

David G. Nicholls, Ed. *Introduction to Scholarship in Modern Languages and Literatures*, 3rd Edition  
*MLA Style Manual and Guide to Scholarly Publishing*, 3rd Edition

## ENGL 6281: COMPOSITION THEORY AND PRACTICE

**SECTION 601      4:30-5:45      MW                              K. McDONALD**

This course is a graduate-level introduction to the scholarly field of composition studies, combining the exploration of theories of writing and pedagogy with instruction in classroom practice. We will begin with an overview of the history of composition pedagogy in the American education system, then explore some of the theories of composition that have had lasting effects on teaching composition. Students will complete a variety of written assignments; these will include short summaries or responses to readings, observation report on a class visit, a rationale for their evaluation of a piece of student writing, an annotated bibliography, and one longer, researched essay on a topic that is of particular interest to them and which they will present to the class.

Texts: *First-Year Composition*, Coxwell-Teague and Lunsford, Eds.

A sourcebook of articles on composition (such as *Teaching Composition* or *Crosstalk in Comp Theory*)

## ENGL 6390: PUBLISHING INSTITUTE

**SECTION 601      5:00-7:45      Th                              A. HIMELSTEIN**

For writers and teachers, the Center for the Book at the University of New Orleans is offering an institute in which students will learn to take a work from draft form to all the way to finished, published literature. Authors and teachers will spend the first weeks of the institute choosing from among twenty submitted manuscripts a single work to move into a completed book. Students and staff will edit and polish the work. Center staff will deliver workshops on editing for content, copy-editing, and publishing industry practice. The middle weeks of the class will focus on getting the book off to the print shop. Graphic design, lay-out, getting printing quotes, cover and back-cover language will be taught. The class will then move the book project to the print shop. The last weeks of the class will focus on planning for successful book-releases.

We will conduct workshop on planning publicity campaigns, book-release events, and long-term strategies for books to live in the world. The class and UNO Press will celebrate the release, create and fulfill supporting websites and relevant Facebook pages for the books.

## ENGL 6520: STUDIES IN SHAKESPEARE

**SECTION 601      6:00-8:45      Th                      C. LOOMIS**

According to Shakespeare, the course of true love never did run smooth. In this course we will use his plays and sonnets, along with critical essays, to look at the ways in which love, friendship, sex, marriage, adultery, and other human relationships are defined, constructed, regulated, practiced, and turned into poetry in early modern England.

Plays to be studied are likely to include these: *Taming of the Shrew*, *Midsummer Night's Dream*, *Much Ado about Nothing*, *As You Like It*, *Richard III*, *Romeo and Juliet*, *Othello*, *Measure for Measure*, *Antony and Cleopatra*, and *The Winter's Tale*. We will also read the sonnets and the long erotic poems. The literary works will be supplemented by several essays and other material.

Students will be required to give two in-class presentations, and must complete a substantial (25 page) research essay and its attendant preliminary assignments (proposal and annotated bibliography).

TEXTS: *The Riverside Shakespeare*, ed. G. Blakemore Evans et al., either edition or *The Wadsworth Shakespeare*, ed. G. Blakemore Evans et al., second edition

ISBN for *The Riverside*: 978-0395754900

ISBN for *The Wadsworth*: 978-1133316275

Additional required reading will be handed out in class or will be placed on reserve in the library.

## ENGL 6801: BRITISH LITERATURE OF THE 1790s

**SECTION 001      11:00-12:15      TTH                      P. SCHOCK**

The major writing of the first decade of the British Romantic era: Blake's Songs of Innocence and of Experience and his early prophetic books; the Lyrical Ballads of Wordsworth and Coleridge; Wordsworth's lyric poems and the first version of his autobiographical epic, The Prelude; Coleridge's poems; Mary Wollstonecraft's feminist manifesto, A Vindication of the Rights of Woman and her unfinished novel, The Wrongs of Woman, or Maria and William Godwin's "Jacobin" novel, Caleb Williams. We will approach these authors historically, by considering how early Romantic writing both articulates and is shaped by the "Spirit of the Age": the 1790s, the decade of the French Revolution and the British counter-revolution. Students will be required to write one 15-page research paper, complete a project in bibliography, write a final essay examination, and apply themselves to reading assignments and class discussion.

TEXTS:

Blake's Poetry and Designs Eds. Johnson and Grant. Norton. 2008

Coleridge's Poetry and Prose. Eds. Halmi, Magnuson and Modiano. Norton. 2004

Godwin, William. The Adventures of Caleb Williams. Ed. Hindle. Penguin, 1988

Wollstonecraft, Mary. A Vindication of the Rights of Woman and The Wrongs of Woman, or Maria. Eds. Mellor and Chao. Longman, 2007.

Wordsworth's Poetry and Prose. Ed. Halmi. Norton, 2014.

## **ENGL 6941: THE CRAFT OF FICTION**

**SECTION 601**

**6:00-8:45**

**W**

**B. JOHNSON**

This literature class is designed for fiction writers. We will examine short stories of various styles with a writer's eye toward identifying how they are constructed. Using craft essays to study the elements of fiction—plot, characterization, POV, narrative structure, style, etc--students will learn to identify the underpinnings of successful stories and to use that understanding in their own written work.

Requirements: Each student will present both a craft essay and a short story, submit weekly craft essay summaries and story critiques, and complete several short creative writing projects. Participation is a critical part of this class and thus full participation will be mandatory for a passing grade.

Along with selected digital stories and craft essays, texts will include:

Baxter & Turchi: Bringing the Devil to His Knees (2001) ISBN:978-0472067749

Burroway & Stuckey-French, Writing Fiction: A Guide to Narrative Craft 7<sup>th</sup> Edition ISBN-13: 978-0321277367

## **ENGL 6946: THE CRAFT OF DRAMA**

**SECTION 476**

**TTh 3:30-4:45**

**J. MAXWELL**

This course provides graduate-level writers with a unique opportunity to delve into the craft of drama. Like a conventional literature class, this course uses extensive close readings of texts and discussion of theoretical paradigms for insight into the material; however, this class looks fundamentally at the actual construction of dramatic text. The class shows students how diverse dramas employ various structural methodologies to produce their tonal and thematic results. We'll look at a wide variety of approaches to drama and the different methodologies that constitute contemporary theatre. We will explore how texts transfer from the page to the stage and how artistic choices produce emotional, intellectual, and political responses in the audience. From this exploration, students will engage in the hands-on experience of crafting very short works to manifest the effects of specific craft elements. Regular writing assignments, in the form of formal essays and short responses, will be used to further explore course material and assess student learning. There will also be a midterm and a final.

## **ENGL 7000: THESIS**

## **ENGL 7040: EXAMINATION ONLY**

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### **DEPARTMENT OF ENGLISH Fall 2015 Other Classes of Interest**

*Successful completion of English 1158 is a prerequisite for all Journalism classes*

## **JOUR 2700: INTRODUCTION TO JOURNALISM**

**SECTION 001**

**11:00-12:15**

**TTH**

**S. FARRIN**

Journalism 2700 acquaints students with news decision-making, newsroom operations, reporting, writing, editing and with Associated Press style guidelines. The course is laboratory-based and has substantial reporting, writing and editing assignments. Divided into three parts, the course offers an overview of journalism and its history before moving into the practicalities of news reporting before concluding in a discussion of the ethics of journalism in the 21st century. Students will become acquainted with the basics of journalism as a profession and as a source of information about their community and world.

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## **JOUR 4710/5710: ADVANCED JOURNALISM\***

*\*Prerequisite: English/Journalism 2700 or permission of the instructor.*

**SECTION 001**

**MW 3:30-4:45 PM**

**W. PENEGUY**

Course content: intensive immersion in writing news stories for publication or broadcast under circumstances of work-a-day journalism with the intent to sharpen the student's skills as a writer and news gatherer. The course will focus on developing the reportorial and analytical skills necessary for evaluating and reporting newsworthy events. Students will explore the needs of the public to understand enterprise journalism and appreciate human interest stories. Discussion will include, but not be limited to: the cultivation of sources, interviewing sources and newsmakers, and covering events such as news conferences or meetings. Students will generate and write stories from the perspective of various subjects. The class will explore multiple platforms of delivery: traditional and non-traditional print, internet and blogs, television, and radio. The role of celebrity, including the ascendancy of the journalist's image, will be examined. Careful attention will be paid to writing style and quality.

Requirements include the ability to generate and write select stories on a scheduled basis. Field work may occasionally be required off campus involving: attendance at meetings or news conferences; trips to visit with a source to soak up color for a feature story; or actual attendance at an event to cover "spot news" happening on the beat. Student attendance for scheduled guest speakers is required. A minimum of four detailed stories, including a final project, will be required of each student. Regular reading assignments in the text and other class material will be required.

TEXT: News Reporting and Writing, The Missouri Group

## **FTA 6200: PLAYWRITING**

**SECTION 601**

**W**

**6:00-8:40**

**J. MAXWELL**

At its best, playwriting takes the strengths of poetry, non-fiction, and fiction but reshapes each genre's skill set into a medium that has unique physical and temporal qualities. Moreover, playwriting is a mediated genre; the writer's words are not experienced directly by readers but are mediated to an audience via a host of other artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of our work. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage. Consequently, we will use workshops, peer responses, and in-class discussions to develop new plays. With their longer texts, this class will also have students write several ten minute plays and participate in Southern Rep's 6x6 play series.

## **WGS 2010: INTRODUCTION TO WOMEN'S AND GENDER STUDIES**

**SECTION 001 MWF**

**11:00-11:50**

**S. RICHARDSON**

This course introduces students to women's and gender studies, an interdisciplinary field that explores questions about the meaning of gender in society. Students will become familiar with important issues and debates in historical and contemporary women's and gender studies scholarship as they learn to think of gender as a social construct or performance. The course will also emphasize the intersection of women's and gender studies with intellectual interrogations of race, class, nationality and ethnicity, as well as sexual orientation. Using a variety of texts, including visual images, popular magazines, short stories, and dramatic works, we will consider what gender means—and why the subject so often elicits intolerant, and even violent responses from society.